

any restriction on realism.¹ This is evidently the nai'Ve realism of children who have not yet learned any conventions. Reproduction and growth have direct connection with food supply, and abundance of reproduction means joy of life and merriment, with good cheer for men. Consequently the most matter-of-fact interest of man was intertwined with all the reproductive energies in nature. The popular and comic *mimus* of the Greeks is traced back to ritual acts of magic, in which the corn demons or growth demons are represented at work, making the reproduction and growth of the crops. The ritual was sympathetic magic, and it was securing the food supply. What was desired was success in agriculture, and the husbandman in his choice of rites, symbols, and emblems was entirely realistic. The growth demons, when they appear in art, are vulgar figures of an exaggerated sensual type. They were meant to suggest reproductive vigor, exuberance, and abundance. The tabooed organs are represented in various ways, but always obtrusively and with exaggeration. The demons wear an artificial phallus outside the dress, which fits the figure tightly.² The ritual developed into the Dionysiac rites and orgies, the main idea of which was to rejoice with the reproductive agencies of nature, to present them dramatically to the mind, and to stimulate hope and industry. In Greece these primitive rites of sympathetic magic in agriculture developed into the comic drama, and the demons became stereotyped figures of comedy, always recognizable by their masks (faces of a vulgar type), exaggerated hips, and above all by the phallus. The demon turned into the clown or buffoon, but the phallus was kept as an emblem of his role, like the later cap and

bells of the
 fool, until the fifth century of the Christian era in
 the West, and
 until the fall of the Byzantine empire. In the
 Hellenistic period
 the clown took the rôle of the Olympic god, and
 wore the phallus.
 The Phlyakes in lower Italy had the same emblem
 and it was
 worn in the atellan plays of the Romans.³ In the
 early Christian

¹Erman, *Aegypten*, I, 223.

²*Jhrb. des Dtschen Archaeolog. Instit.*, 1886, 260 ; *Arch. fur Anthrop.*, **XXIX**;
136.

³ On the connection of these see Bethe, *Gesch. des Theaters im Alt.*, 299 ff.